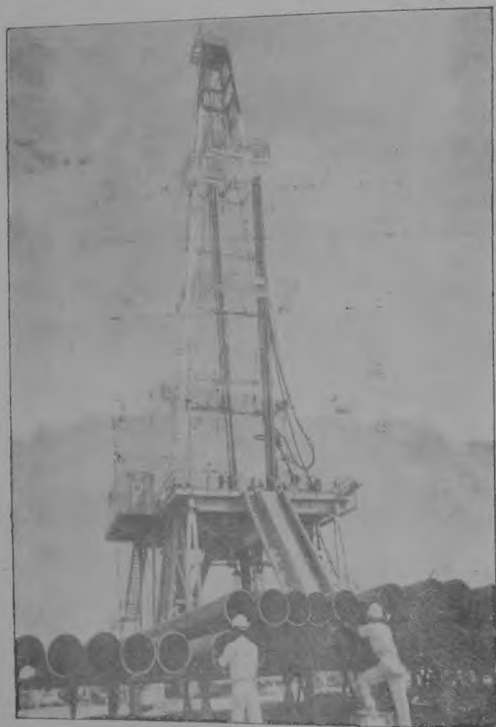


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EDITOR : K. S. MAHADEVAN

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Sri Thyagaraja & Musicology

By

Dr. T. SEETHARAMA LAKSHMI, M. MUS, PH. D.

PART I

The status of music has been enhanced by the vaggeyakaras who wrote compositions with the twin purpose of enriching music as an art and science. Among them, Tyagaraja figures conspicuously. His compositions, although addressed to Lord Rama, throw a flood of light on the science of music. This aspect of the compositions somehow has not received enough attention even from musicians. As a result Tyagaraja is popularised by musicians more as an artist and a devotee of Sri Rama than as a musicologist. It is interesting to study Tyagaraja, from this point of view.

Tyagaraja naturally felt that all musicians might not be aware of what is contained in the musical treatises. So he, with great insight, touched on the fundamentals of musicology. He stressed that 'Sangīta Jñāna' is essential for God realisation and salvation. He clearly identified both as different concepts and included the science of music also in his compositions; especially in the kriti form of musical composition.

Musicology is a science which lays down rules and regulations on the technique of singing, the correct conduct of musicians and the methods to improve the utility of music.

Right from Purandaradasa, 'Sangīta Mārga' has been shown as an independent pathway to God realisation. Tyagaraja established music as a pathway. He provi-

ded necessary equipment to make 'Sangīta mārga' as a 'nījamārga' (true way) that leads to happiness. While doing so he stressed that the science of music (Sangīta Jñāna) is also a necessary requisite for adopting that pathway. This 'Sangīta mārga' is common to both the gods and the people. To Tyagaraja, that pathway was an absolute one.

Few musicians fail to sing his compositions in their concerts. In fact, no concert is deemed complete and satisfying without Tyagaraja's compositions. If his compositions are not rendered in a concert, then that concert seems to be sapless and incomplete. This is because the compositions of Tyagaraja are significant for melody as well as 'Sāngītha'. His 'Sahitya' contains many secrets (marmamulu) pertaining to the practical and theoretical knowledge of music. Tyagaraja has succeeded in depicting Rama as a hero even in a 'Sangītakavya'. To him, Sri Rama is one who has set down the tradition of music for the world (Sangīta Sampradāyakuṭu) for the first time. Rama is also described as a connoisseur of music. Tyagaraja identified Rama with music itself (Nādarūpa, Nāda Brahmānanda, rasākṛti 2.25, 16, 2.64.6). He went to the extent of referring to his compositions picturesquely as the very dress with which Sri Rama attired himself up (Tyāgarāja vakcelavṛta). Tyagaraja expressed his desire to find those musicians

who delight in singing the greatness of Rama (Guṇa Gāna Rasikas (2.248.ᵇ)).

Tyagaraja seems to have been influenced by the sage Valmiki and his Ramayana. Purandaradasa also suggests his indebtedness to Valmiki to promote the glory of Rama and music. In the fourth canto of the Balakanda of Ramayana, Valmiki has depicted Rama as a scholar in the science of music and at the same time possessing a beautiful ear for the melody of music. Valmiki made the story of Rama thrilling by suiting it to the requirements of music and poetry. Tyagaraja has immortalised Rama by glorifying his association with music.

Before Tyagaraja, there were several technical treatises on music written by Bharata, Śaṅgadeva, Rāmāmāya, Matanga etc. All these treatises are in Sanskrit. Musicians in general are not conversant with the Sanskrit language and therefore the value of these books to ordinary musicians was limited. The compositions of Vāggeyakaras which they sang were the only and immediate source to them, to gain insight into the science of music if they cared.

By definition, a Vaggeyakara is expected to have a profound knowledge of the science of music; only then, would his compositions be of permanent value. The credit for assigning them an academic role for improving the standards of music goes to composer Purandaradasa. He, according to tradition, systematised the practice of music and hence earned name and fame as "Karnataka Saṅgīta pitāmaha". Though a Vaggeyakara of earlier times, he has included some important musicological details in the text of his compositions.

Tyagaraja seems to have accepted Purandara's ideas and method. He has disclosed the secrets of the science of music as well as the practical aspects. Like any good teacher, he has stressed that only through constant practice of singing and devotion to Nada can one realise the secrets of music. What the 'saṅgita lakṣaṇakaras' strove hard to establish in their technical treatises he brought out in a simpler way, comprehensible to the learned as well as the laymen.

Tyagaraja has designated "Saṅgīta Vidya" as a pure science by describing it further as "Nāda Vidya", "Gāndharva Vidya", "Sāṅgita Jnana", "Sāṅgita Sastra Jñāna", "Saptasvara Vidya", etc., thereby suggesting the vast scope of music and its claim to the status of an independent Vidya.

Tyagaraja has also designated music as 'Sādhana', 'Yoga', 'Nijamarga', and a 'Padavi' etc, and mentioned Narada as a pastmaster in the 'Sāṅgita Yoga'. He describes him as "Sāṅgīta yoga Naigama parangatudu". The very fact that Sāṅgita is taken as 'Yoga' and Veda underlines the difficulties met with in its practice and 'siddhi'. Generally, the term 'Vidya' denotes the correct direction of knowledge which aims to provide 'ananda' and liberation thereafter. To Tyagaraja, the 'Saptasvara Vidya' possessed potentialities, enough to confer both material welfare and spiritual upliftment. The overall importance of 'Nāda' in music was clear when he designated music as 'Nāda Vidya'. By 'Nāda' he seems to mean the 'praṇava' sound 'OM', which is originally identified with the 'paramatma' himself. Thus, keeping in view the highest ideals of Nāda, he

formulated a separate 'Upasana Paddhati', to please the 'Nāda Brahma'. He has mentioned also the names of several "siddhas" like Nārada, Tumburu, Sanaka, Sanandana etc., who had demonstrated the truth of that Marga. Narada is his Guru supreme in music.

The greatness of music and its origin are referred to as : "Siva has the 'Nāda tanu' viz. the body of Sound. That body itself is the form of 'Omkaara'. The seven musical notes ('Saptasvaras') have emerged from the 'Omkaara'. The 'saptasvaras' are the 'Saptasvara Sundaras' (the beautiful personification of 7 svaras). If anybody worships those Sundaras in the prescribed manner, then that person could visualise God in his own self. In a way, this is almost the principle of 'Advaita Siddhanta' also.

In one of his compositions viz., 'Raga Sudharasa' (Andolika), he clarifies OM as "Sadasiva maya magu nāda Omkaara", suggesting thereby the close link between Nāda and Omkaara. Also we gather that Nāda is as old as Omkaara. He seems to define and distinguish between the two different kinds of Nadas, namely, "Ahata" and "Anahata" indirectly. The Saptasvaras-based nada manifests itself in the form of "Ahata" and "Anahata" nadas. The "Ahata nada" is accessible to musicians at large while the "Anahata" is only for the Yogins and the true saṅgitopasakas. The Āhata nada is indicated in the kriti "Mokshamu Galada Bhuvilo" (Saramati). In its charana, he says: "Praṇānala Samyogamuvalla Prapavanadamu Sapta Svaramulaibaragu". Here he describes the

origin of the seven musical notes to be 'Pranava' the 'OM'. OM is generated from the combustion of vital air and fire.

On the other hand, the 'anāhata nāda' originates from the 'mulādhara chakra' of the six chakras of the human body. These enable one to attain Moksha. The same concept is inherent in "Mulādhara nada merugute mudamagu mokshamurā" occurring in the kriti 'Svararāga Sudhārasa' (Sankarabharaga).

The correct way of producing 'Sapta svaras' from the human body is mentioned in the Kriti 'Sobhiliu Saptasvara' (Jaganmohini). Here he compares the seven musical notes of the octave to the manifestations of the Supreme, which are 'Sandarulu'. Further, the Anupallavi of the same song, refers to producing the Sapta Svaras from the various centres in the human body. He indicates them to be the navel, heart, throat, the tongue and the nose, ("Nābhi hrut Kaptha rasana nāsādula yandu"). Thus, he outlined the necessity of "voice culture" to produce the Sapta Svaras properly.

Tyagaraja has indicated the note "Shadja" to be the originator of the six svaras by separating one svara from the group of the seven svaras, and then ultimately pronouncing the arrangement to be in six and one svaras. In the composition 'Nadasudharasambilanu' (Ārabhi), he has expressed it as "Svaramulārunnokkati gantalu". The Kodanda of Rama is pictured as having those bells and being tied at its tip. In this composition, the singer saint personifies Rama to be the incarnation of the principle of 'Nāda' itself. Rama,

Nadarapa', is imagined as holding a Kodaṇḍa which symbolises the musical instrument, a stringed instrument. The 'Kodaṇḍa' has 'six and one bells tied at the top. To Tyagaraja the bow-string is a sacred rāga, split up into Dura, Ghana, Naya, Desya etc and containing a constant flow of the right "gati" which is technically known as 'nāda' and possessing an impressive string of 'Sangati's and 'Sandarbhas'.

In the expression "Sarasa Sangati Sandarbhamu", 'Sarasa' refers to the delightful context; 'Sangati' to variations; and 'Sandarbhas' to 'Neravals'. The reason for construing 'Sandarbha' as 'Neraval' is that, neraval can be defined as 'Sahitya Prasthara' which comes under "manodharma sangita", and which is generally of an extempore character. In the composition "Chakkani raja margamu" the pallavi and anupallavi of this composition afford scope for a number of sangatis provided by the composer himself. But in the 'Charana', there are less 'Sangatis', allowing the musicians to have a chance for extemporised exposition through their skill and ability. In addition to all such

details, Tyagaraja also hints at the essential that the Sahitya should be suitable to sing the sangatis and neravals.

In another Kriti, 'Nada tanumanisam Sankaram' (Chittaranjani), Tyagaraja says that Lord Siva is the embodiment of 'Nada'. In the Kriti, 'Nada Sudharambilanu' already discussed, he has already indicated Hari to be the manifestation of Nada. If we take both these compositions together, Nada becomes Hariharatmaka in form. In the Kriti 'Nadaloludai Brahmananda-mondave manasa' (Kalyanvasanta), he mentions that 'Nadapasana' leads one to salvation too. In another context, he says that Nadapasana was practised even by the puranic Trinity viz., Sankara, Narayana and Vidhi to get themselves reborn. Thus, 'Nadapasana' is stretched to be the 'tattva' of the Trimurtis themselves. He goes to the extent of declaring the Nadopasakas to be (honourable) Vandyas-(highly respectable persons) - and they would be 'Svatantras' too by themselves in the field of music. He was a "Svatantra" in this sense and rightly called himself as 'Nadatmaka'. (Tyagaraja).

(To be continued)

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Search for an Indigenous Theatre

SOUTH ZONE THEATRE FESTIVAL 1987

A week-long South Zone Theatre Festival was organised for the first time in Madras in the final week of November '87, by Sangeet Natak Akademi in collaboration with the Tamilnadu Eyal Isai Nataka Manram. The effort to project experimental theatre employing vibrant indigenous idioms (both traditional and folk), was supplemented by a series of lectures and discussions on contemporary theatre in the morning seminar sessions, in which eminent Indian theatre personalities like N. C. Jain, B. V. Karanth, Dr. Chandrasekhar Kambar, K. V. Subbanna, Prof. Chatla Sriramulu, Indira Parthasarathy, Prof. Vasudevan Pillai, besides critics, playwrights and directors from the southern region participated. The lectures and discussions were focussed on the specific areas of creation, direction and production of this new theatrical activity.

The festival was inaugurated on 23rd November 1987 at Vani Mahal, T. Nagar, Madras in a traditional manner by lighting the Kuthuvilakku (lamp) by Bharathi Kalaingar S. V. Sahasranamam, a veteran and elder Tamil stage artiste of six decades standing. In his brief speech he highlighted the role and significance of Theatre in human society. Earlier, V. S. Raghavan, Secretary of the Manram, in his welcome address, briefly referred to the complexity of Theatre and dwelt at length on its influence in moulding the character of the people.

Dr. V. K. Narayana Menon, Chairman, Sangeet Natak Akademi, New Delhi, a great scholar and multifaceted personality, felt sceptical about his knowledge in view of his sparse involvement in Theatre. However, he threw light on some of the schemes implemented by Sangeet Natak Akademi for the promotion of Theatre, mainly the scheme of assistance to young Theatre workers, which has encouraged the emergence of new plays in Indian languages employing indigenous idioms inspired by our folk and traditional Theatre. He added that a modern Theatre with its own crop of new playwrights deeply rooted in the traditional culture of the country, is what this programme of festivals aims to achieve. The upsurge and emergence of new talent in all the areas of the theatre during these festivals has indeed been a matter of satisfaction to all. He hoped that this trend would continue, culminating in the consolidation of a strong and unassailable modern theatrical movement in India.

Six theatre groups, two each from Karnataka, Kerala and Tamilnadu, presented their plays. 'Sabam', 'Vimochanam' and 'Bhagavadhajukkiyam' presented by Nija Nataka Iyakkam, Madurai and 'Koothu-Pattarai,' Madras, respectively were the Tamil plays presented at the festival. 'Bepputhakkadi' 'Bhole Shankara' and 'Moodurina prasanga' were the Kannada

plays presented by Ninasam of Heggodu and Geleyara Belaga of Talavata respectively. 'Mudrarakshasam' and 'Kalanetheeni' were the Malayalam plays presented by Root, Trichur and Rasika Arts and Culture Society, Trivandrum respectively.

All these plays were so designed as to be fully indigenous and experimental in which a meaningful blend of the traditional and modern theatre could be discerned and felt. The characteristic features of some of the traditional and folk theatres of the respective regions were found to be embedded in the plays. Search for the

contemporary relevance of themes of some of the original texts motivated these young theatre workers to present their productions. Their attempts and efforts are laudable and praiseworthy. However, an optimistic view about its immediate success among the laity and elite could not be felt. It may perhaps be due to the fact that a majority of theatre goers of our country are already obsessed with the imaginal and realistic charms of the present day conventional plays caused by the influence of Western theatre. Time alone could predict the success or otherwise of the impact of this new theatrical movement.



A Scene from the Tamil play " BHAGAVATHAJUCKIYAM "

The seminar and discussion were conducted daily at Kasthuri Srinivasan Hall, Music Akademi complex, Madras from 24th to 29th November 1987 except 28th. In the opening session of the seminar, N. C. Jain, an eminent

theatre critic and an encyclopedia of theatre, observed that the search for an indigenous theatre idiom is not a new phenomenon or a scheme suddenly launched by Sangeet Natak Akademi. He averred that there is rich and abundant untapped materials for creative directors and theatre workers in the 3000-year old heritage of Indian theatre with its classical Sanskrit component of yore and the various regional theatrical expressions of living theatre in the rural areas. Dr. M. Ramaswamy, the director of the opening play in the festival, spoke about his production process and answered the questions of the participants.

The second day seminar and discussion on 25th November '87 was held under the Chairmanship of N. C. Jain. B. V. Karanth and Prof. Vayalar Vasudevan Pillai spoke on the language of the theatre. Karanth in his inspiring speech couched in emotional tones pointed out that theatre itself is a language, a language of physical movements and visuals. Prof. Pillai highlighted how space was used in our traditional theatre like Koodiyattam and how it is being used by our modern actors. In the discussion that followed, M/s. N. Narayana Pillai, Prof. Ramdass, Mrs. Prasana Ramaswamy, Poornam Viswanathan, Dr. A. N. Perumal, Dr. Murugesan, Dr. K. L. Raman and others, participated. C. R. Jambe, the director of 'Bepputhakkadi Bole Shankara' spoke about his production process and answered the queries raised by the participants.

The third day seminar commenced with the thought-provoking speeches of

Dr. Indira Parthasarathi, a Tamil playwright, Dr. Chandrasekhar Kambar, Kannada playwright of eminence and N. Muthuswamy of Koothu-P-Pattarai. Dr. Kambar said that the modern playwright does not enjoy the joy of anonymity that the folk playwright enjoys. A modern playwright is more concerned about perfection, artistic excellence and presentation and finality of his creation. N. Muthuswamy observed that Tamil folk-theatrical forms like Theru-K-Koothu offered immense potentialities for modern Tamil theatrical productions and the modern theatrical personnel or practitioners who can gainfully learn a lot from the diligent and meaningful usage of space in our traditional temple architecture. Dr. Indira Parthasarathi lamented that his plays are produced more in other Indian languages than in Tamil and observed that by using traditional elements in modern play productions, playwrights, ideas are effectively communicated. Jos Chiramel, the director of Mudrarakshasam, spoke about his production process and answered the queries of the participants.

The fourth day of the seminar commenced with the subject matter on the relevance of mythological and historical themes in the contemporary theatrical expression. K. V. Subbanna, a noted Kannada stage director, Prof. Chatla Sriramulu and N.C. Jain spoke at length on the subject. Earlier, Malathi the director of Moodurina Prasanga, a Kannada play, narrated her first encounter with the traditional form of her region Yakshagana, and answered the queries

raised by the participants. Most of the time of the last day of the seminar was utilised for thanks-giving by B.R. Bhargava, Asst. Secretary, Sangeet Natak Akademi, New Delhi and V. S. Raghavan, Secretary of the Tamilnadu Eyal Isai Nataka Manram. Earlier, V. Arumugam, Director of 'Bhagavathajukkiyam' spoke about his production process and answered the queries of the participants.

people of Tamilnadu and made a dent on their minds about the impact of this new type of plays presented at the festival, Hats off to Sangeet Natak Akademi and the Tamilnadu Eyal Isai Nataka Manram for the excellent arrangements made for the festival and seminar.

Reported by
Dr. K. L. RAMAN.

The festival and seminar on the whole aroused the theatre consciousness of the

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“Jagadananda Karaka” (Nata)

(A Critical Study with Special Reference to the Charanas)

PART II *

By

P. K. SRINIVASAN B.Sc.,

Another important episode is Vibhishana Saranagathi which Thyagaraja covers by using the name ‘Anuraga raga’ i.e., one who has got a liking for those who are attached towards him. Vibhishana, it may be recalled, deserted his sons and wife and took refuge under Rama.

लक्ष्मणा पुत्रांश्च दारांश्च राघवं शरणं गतः ।

(17-16)

Rama has taken him into his fold. At that time he announced his supreme principle viz.

सकृदेव प्रपन्नाय तवास्मीति च याचते ।

अभयं सर्वभूतेभ्यो दद्याम्येतम् व्रतं मम ॥

आनयैनं हृदि श्रेष्ठ दत्तं अस्याभयं मया ॥

विभीषणो वा सुग्रीव यदि वा रावणः स्वयम् ।

(18-34, 35)

The essence of Ramayana is ‘Saranagatha Rakshanam’, and Rama shines because of this aspect. This Sri Thyagaraja has put it in the name ‘Raajitha Kathaa Saara.’

Charana 5 Sajjanamanasa

Charana 6 Karadrutha Sarajaala

Charana 7 Nigama Neeraja.

Yuddhakhandas are the lengthiest of all Khandas. Accordingly the above three charanas are taken together as they cover this Khandas as well as the salient one in the Utharakhandas.

‘Sajjanamanasaabdhhi—Sudha-kara’ is an extension of the previous one, a benefactor of not only Vibhishana, but of all pious people. It may be noted that the chronological order of events which our saint has maintained so far is not there in dealing with various incidents in the Yuddhakhandas. The reason for this can be attributed to his ecstasy since the fight that has taken place in Lanka is an incomparable one. Hence the names as occurring in the song will not be taken up one by one for interpretation, but in the order of the events that have taken place.

Surasaripu-kara-lalithabja-charana

In the battle field Ravana was playing havoc and the monkeys were running

* Part I appeared in July 87 issue.

helter-skelter. Seeing this Rama ran towards Ravana to attack him. Observing that Ravana was seated on a chariot while Rama was only on foot, Hanuman approaches Rama and requests him to mount on his back and then attack Ravana.

अथैनं उपगम्य हनुमान् वाक्यमब्रवीत् ।

मम पृष्ठं समारुह्य राक्षसे शास्तुमर्हसि ॥

विष्णुर्वा गुरुत्वं बलवन्तं समाहितः ।

आरुरोह महारो बलवन्तं महाकपिम् ॥

(59-135, 136)

So Hanuman got hold of the lotus feet of Rama for the latter's stability while fighting and moving about. The poet has used the word 'Samaaruhyā' which indicates that Rama will have no fear of a fall while riding on Hanuman's broad back.

Avaguna—asuragana mada-harana—By this the killing of various Rakshasas is indicated. When stalwarts like Akampana, Prahastha, Kumbakarna, Athikaya, etc., were killed in the battle-field, Ravana feels perturbed and exclaims that perhaps Rama may be Lord Narayana himself.

अहो नु बलवान् रामो महदस्त्रबलं च वै ।

यस्य विक्रमासाद्य राक्षसा निधनं गता ॥

तं मन्ये राक्षसं वीरं नारायणमनामयम् ॥

(72-10, 11)

Sadguru brings out this idea nicely in the two epithets 'Sanathana' and 'Ajanutha'.

Now comes the slaying of Ravana. 'Karadrutha Sarajaala' suggests this. In chapter 111 wherein Ravana vadha is portrayed, Sage Valmiki uses the word 'sara' only throughout.

जगद् स शरं दीप्तं निश्चसन्तमिवोरगम् । (13)

तस्मिन् संधीयमाने नु राघवेण शरं तमे ॥ (15)

चिक्षेप परमायुतः तं शरं मर्मधातिनम् ॥ (16)

रुधिराक्तः स वेगेन जीवितान्तकरः शरः ।

रावणस्य हरन् प्राणान् विवेश धरणीतलम् (19)

स शरो रावणं हत्वा रुधिराद्रीकृतच्छविः ।

कृतकर्मा निभृतवत् स्वर्णी पुनरागमत् ॥ (20)

Thus we can see that Sadguru also has used the same word 'sara' for the arrow indicating Ravanasaṃbhara.

Kusuma Vimana: Possessor of that celestial Pushpaka Vimana. Vibhishana after his coronation as king of Lanka had presented the Pushpaka Vimana to Rama out of gratitude.

पुष्पकं नाम भद्रं ते विमानं सूर्यसन्निभम् ।

त्वदर्थे पालितं चैतत् तिष्ठत्यतुल्यविक्रमम् ॥

(124-9, 10)

But Rama had made use of this only for coming back to Ayodhya and had returned the same to Vibhishana. So this word suggests Vibhishana Pattabhishakam.

With this the pride of the Rakshasas is subdued and hence the name 'Asura mada-paharana' follows. Then the purpose of his Avatara is denoted by the term 'Avane-sura-sura-avana'—protector of the good people on earth and the Devas.

राघवस्तव संयुक्ता गगनेऽपि च शुश्रुवे ।

साधु सन्निवृत्तिं वागप्रया देवतानां महात्मनाम् ॥

(111-29)

This term can also be taken to imply the coronation of Sri Rama and his rule—wherein everybody were discharging their duties as ordained by Sastrha and as a result of which timely rains were there, there were no natural calamities etc.

स्वकर्मसु प्रवर्तन्ते तुष्टाः स्वैरपि कर्मभिः ।

आसन् प्रजाः धर्मताः रामे शासन्ति नानृताः ।

(131-102)

Kaveena-Bhilaja—mounikrutha—charithra Sannutha :

This appellation is representative of Uttharakhand—the sage Valmiki composing the Ramayana and imparting the same to Kusa and Lava, the first disciples to receive this Adikavya wherein greatness of Sri Rama has been extolled.

The namavali that follows this is the crowning one—i.e., Sri Thyagaraga—Sannutha—Praised well by Thyagaraja. Here it is worth while to digress a little and refer to our Sadguru's 'Naradagana jola' (Atana raga) song. In the end he says "Neevu leka Thyagaraju", "nee gunamulanu etu padunu". So he appropriately ends his narration of Ramayana with this term and incidentally makes it a Mudra charana.

The seventh charana starts with the word 'Nigama neerajaamruthaja—Poshaka'. Except a Malayalam translator, the rest have translated wrongly, taking the word as *Amrutha* and not *Amruthaja*. *Amrutha* means here water and not nectar, and so *Amruthaja* is lotus. *Amruthaja Poshaka* is Sun. So Rama is like Sun to the Lotus like Nigama. Thyagaraja's command over vocabulary is seen here because he uses two

different names to indicate the same object, namely 'lotus.'

Animisha—Vairi—Varidha—Sameerana, meaning a powerful wind to drive away the cloud of enemies of Devas—is an extension of the idea already conveyed.

Khugathuranga—On being praised by Lokapalas Rama declares that he considers himself as a human being, son of Dasaratha.

आत्मानं मानुषं मन्ये रामं दशरथात्मजम् ।

(120-12)

To this Brahma replies that he is none other than Lord Narayana himself having taken the form of a human being for killing Ravana.

भगवान् नारायणो देवः श्रीमान् चक्रायुधो विभूः ।

(120-14)

Kagathuranga i.e., one having Garuda as his vehicle, reminds us of the Brahmas Sthuthi, confirming the statement of Mandodhari while lamenting the death of her husband Ravana. Mandodhari, being a chaste woman of the highest order, could see things as they are *vide* :

व्यक्तमेव महायोगी परमात्म्य सनातनः ।

मानुषं रूपं आस्थाय विष्णुः सत्यपराक्रमः ॥

सर्वैः परिहृतो देवः बानरत्वं उपागतैः ।

सर्वलोकेश्वरः साक्षात् लोकानां हितकाम्यया ॥

(114-16, 19)

Sathkavihridalaya—can be translated as one who resides in the hearts of good thinkers—meditators.

Aganitha—vanaradhipa—nathangriyuga — the meaning of this is simple viz., respected by countless vanara leaders. With this the Ramayana series ends.

The eighth charana deals with general attributes of Lord Narayana and acts as a buffer since the ninth charana that follows will describe some aspects of Krishnavathara. It is quite interesting to note that the qualities, which these names (excepting one) indicate are common to both Rama and Krishna and as such this charana can be termed as either the conclusive one of the previous seven charanas or as an introductory one for the ninth charana that follows. The ten names are as follows : Omkara—Panjara—keera, Pura-hara Sarojabhava—Kesavadhirupa, Vasava Ripu—Janakanthaka (This applies to Rama only as it means the killer of Ravana, father of Indrajit), Kaladhara, Kaladhara-ptha, Grinakara, Saranagatha—palana, Sumano—ramana, Nirvikara and Nigama-garathara.

Let us now examine how the ninth charana speaks of Sri Krishna. As in the case of Ramavathara, the Prayer of Devas for an incarnation is hinted at by the term 'Amara—tharaka—nichaya—kumudahitha' (You are like the moon for the cluster of stars like Devas). Immediately following this he introduces the name 'paripoorna' to signify that Krishna's incarnation is a Poornaavathara—vide.

एतेचांशकलाः पुंसः कृष्णस्तु भगवान् स्वयम् ।

(Srimad Bhagavadham I-3/28)

The two epithets Dhadhipayodhivaasa—harana' and 'Govinda' are the determining factors to fix this charana to Krishna-

vathara only. Sri Krishna after the Govardhana incident has been crowned and the title 'Govinda' was given—it is Govinda Pattabhishekam. Other names like Anagha, Sura—Surabhooja, Sundara vadana, Sudhamaya Vachobrintha, Saanandha and Subhakara require no explanations as they are easily understood.

In this ninth charana (as per Thillai-sthanam version) we get one Thyagaraja mudra as Thyagarajaptha, i.e., one dear to Thyagaraja and as such, will be the third mudra charana.

Now the tenth and last charana is 'Aganithaguna—gana'. As Sri Thyagaraja is concluding this *magnum opus* the epithets he uses convey attributes applicable to both Rama and Krishna. There is one term 'Saala—vidalana', carrying the idea of one who has broken a tree. In Ramavathara the seven trees were pierced by a single arrow, while in Krishnavathara he has uprooted the celestial Parijatha tree for transplanting it at the backyard of Sathyabhama. Not only that, he has smashed the two Arjuna trees in the backyard of his house while going in between them, dragging also the stone mortar to which he was tied. The two trees crashed down with a heavy noise and with that the curse pronounced by Sage Narada on Nalakoobara and Manigreeva ended.

बालेन निष्कर्षयताऽन्वगुल्कं

तद् दामोदरेण तरसोऽकलिताद्भिवन्धौ ।

निष्पेततुः परमबिक्रमितातिवेप

स्कन्ध प्रवाकवित्तपौ कृतचण्डकन्दौ ॥

तत्र श्रिया परमया ककुभः स्फुरन्ती

सिद्धावुपेल कुजयोरिव जातवेदाः ।

कृष्णं प्रम्य शिरसाऽखिललोकनाथं

वद्वाञ्जली विरजसाविर्द ऊचतुः स्म ।

(Dasamashanda- 10-27, 28)

The other names are *Aganitha guna*, (one having countless qualities), *Kanakachela* (wearing a golden cloth), *Arunabha—samana—charana* (having well proportioned feet red like that of the rising sun), *Apaara—mahima* (whose glory is endless), *Adbhutha* (who is wonderful and awe-inspiring), *Sukavi—jana—hrith—sadana* (residing in the hearts of poets) and *sura—muni—gana—vihitha* (a great benefactor of devas and saints), and are of common attributes.

Sri Thyagaraja concludes the song with four names, a crowning beauty of this great composition. *Kalasa—neeradhijaaramana*—meaning Lord of Lakshmi who was born in the milky ocean—this name brings back to our mind the ksheerabdi scene—a vivid picture described well in the first charana "Indra neela mani" and indicates the avathara samaapanam (Svargaarohana) in both the cases of Rama and Krishna. The next name that follows is Papa—Gaja Nrisimha—The divine Purusha who is like a lion to the elephant like sins. This in effect means he destroys the sins of his devotees. This is the Phalasaruthi nama-vali in this great piece echoing the phalasaruthi sloka of Ramayana viz.

आदिकाव्यमिदं स्वार्थं पुरा वाल्मीकिना कृतम् ।

यः पठेत् शृणुयात् लोके नरः पापात् विमुच्यते ॥

(Yudh. 131-105)

using the same word 'Papa'.

The incarnations of Rama and Krishna are called 'Poornavatharas' and as such he uses the epithet 'Vara' conveying the sense of 'Excellent'. Now the last name is 'Thyagarajadhinutha'—one praised by this mortal Thyagaraja and other devotees, thus making this last charana also as a mudra charana—the stamping of the author's name to conclude his composition.

Mudra Charanas

This song consists of ten charanas and as per Thillaisthanam patam, the third, sixth, ninth and the tenth are Mudra charanas. In the other schools there are three only because, instead of Thyagarajaptha in the charana 'Amaratharaka', we find the word 'Maa—varaajaraaptha' which is split up as 'Maavara—Ajara Aptha Subhakara'.

मावर - अजर - आस शुभकर

The positioning of these mudra charanas is very interesting to study. It is the general practice to have three charanas for a composition if it is to be of more than one, and in that case the third one will normally be the mudra charana. Sri Thyagaraja has adopted this procedure in almost all of his songs having three charanas. So following this convention, he has introduced the Thyagaraja mudra in the third charana 'Purana Purusha'. After this he has taken the multiples of three and we should not forget that our Saint was a great mathematician also. This arithmetical point is only secondary because these two charanas have other special features also.

The sixth charana is *Karadrutha sarajaala*. Here he completes the Ramayana episode and hence significantly introduces the

mudra but while doing so not merely does he insert his name, but brings out a hidden truth—viz., that he is an incarnation of Valmiki. That is why after 'Kaveena—bilaja mouni—kritha charitra—sannutha' he adds, 'Sri Thyagaraja nutha' to show that he is none other than that sage Valmiki himself born in Kaliyuga to praise Rama in thousands of songs.

The ninth charana 'Amaratharaka' Sadguru has dedicated to Krishna and hence he considers that special mention has to be made about his close relationship with Lord Krishna and so pens the name 'Thyagarajaaptha' and thus making this a mudra charana.

The concluding charana i.e., the tenth, carries the Thyagaraja mudra as per the convention. Here, he has included all of us also by the term Thyagarajaadhi i.e., Thyagaraja and others who sing. Thus, we can find that even in affixing the mudra, he conceives of a definite plan like a master craftsman.

Now a line about the name 'Vara'. This can be treated as a suffix to 'Papagaja Nrisimha' or joined as a prefix to 'Thyagarajanutha'. In either case, it will read well. But, I would like to keep it as a separate epithet. 'Vara' means excellent and "since you are the best, I, Thyagaraja have chosen you for praising, because none is equal to you", a fact which he has emphasised in many of his songs.

Some other special points are to be observed in this great piece. This is the only song in the gana-raga-panchaka group wherein all the charanas upto the last are sung with Svaram-sahitya.

The Pallavi, Anupallavi and the first eight charanas are of two aavarthas and the last two are of three aavarthas. This again confirms that the Thillaisthanam version scores a point more in fixing the position of the charana 'Amaratharaka.' It may be remembered that the charana that follows anupallavi immediately is never a lengthy one as can be seen in the other four compositions grouped as Pancharatna Keerthanas.

A PATABHEDA

In the Pancharathna Ganamritham (of Sri A. S. Panchapakesa Iyer) "Sasipathisutha" is given in place of "Sasipathinutha." This term together with 'Abdhi mada harana' is taken as one single word and has been translated as one who has curbed the pride of Vali (Indra's son) and the ocean. This fits in very well in the context and reads better than 'Sasipathinutha' although this is the only book that gives this version while almost all musicians render this as Sasipathinutha. It will be worth finding this author's source for the reading 'Sasipathisutha'.

PALLAVI AND ANUPALLAVI

We have analysed the charanas so far. Now, a word about the pallavi which contains two names and is repeated eleven times. Here the word 'Jaya' is taken as a verb and so translated by all as 'Victory to you'. Sri Thyagaraja has composed a few songs in Sanskrit having no kriyapada (verb) at all. This Nata raga piece is one such kirithana, the others being 'Janakajaa sametha' in Asaveri, 'Dasarathey' in Kokilapriya etc., wherein the words are all in sambhodana pratama vibhakthi only.

Here, in the pallavi, 'Jaya Janaki Prana Nayaka' has to be taken as a single word and has to be resolved as a madyamapada lopi karmadharya compound i.e. Jaya Pradhana seela Janaki—Jaya Janaki

जय प्रदान शीला जानकी = जयजानकी ।

तस्याः प्राणनायकः = जयजानकीप्राणनायकः ॥

meaning Janaki whose nature is to give victory and prosperity.

This interpretation is in line with Sri Thyagaraja's thinking vide his famous keerthana in the raga Kambhoji wherein he states without any ambiguity—

Maa Janaki Chettapettaga

Maharajuvaitthivi.

Srinayaka ! Yasamu Neekey Kalga
Jeyaledhaa.

Oh Rama ! You have become the king of kings since You have grasped the hands of Janaki and she has brought you the fame. Has not the sage Valmiki himself stated that Ramayana is Seethayaha charitham mahath? So, it will be appropriate to treat this term 'Jaya' as an adjective to Janaki and not as a verb. The anupallavi portion acts like a Mangalacharana for the charanas wherein he is narrating the Ramayana episodes.

CONCLUSION :

Thus, if we accept the Thillaisthanam order of charanas, we see that Sadguru Sri Thyagarajaswamy has woven a beautiful scheme in this unique song 'JAGADA-NANDAKARAKA'.

(Appendices on next page)

HAMPI FESTIVAL—THE SHOW OF SHOWS

The Directorate of Kannada and Culture had arranged a unique festival at Hampi. It was co-sponsored by the South Zone Cultural Centre, Thanjavur, as a sort of 'Visualisation of the glory of the Vijayanagara empire', during which period Saint Purandaradasa and Other saints of the Dasa Koota flourished. Many cultural programmes including Hindusthani and Carnatic music concerts by eminent artistes were held. More than 500 folk-artistes from 50 popular troupes of Karnataka, Andhra. Tamil Nadu, Kerala and Pondicherry participated in the various pageants. Ashtavadhanams, seminars, wrestling bouts, Kannada feature films and documentaries, exhibition of photographs and paintings culminated in a magnificent Dasara procession with the pomp and pageantry associated with the glory that was the Vijayanagara Empire. Predictably, Dr. M. L. Vasanthakumari, who is respected in these parts for including and popularising many Kannada Devaranamas (devotionals) also gave a concert along with local leading artistes. The exhibition was organised jointly by the Archaeological department and the Lalit Kala Academy. All the elaborate planning and arrangements were found worthwhile, thanks to the continuing stream of humanity which witnessed and enjoyed the 'SHOW OF SHOWS' taking one back to the glorious days of the early 16th century by way of emotional integration of the Telugu and Kannada people, both of whom claim Krishna Devaraya as their own, as they flourished under his rule. The success of this festival has enthused the State Government to announce it as a recurring annual feature.

T. B. N.

APPENDIX I

ITEM	TEXT (beginning)	Starting note	Avarta	Number of ephithets
Pallavi	Jagadanandakaraka	Pa-pa	2	2
Anupallavi	Gaganaadipasath	Sa-sa	2	6
Charanam No. 1	Indra neela mani	Pa-ni	2	7
" 2	Pada vijitha mouni	Pa-ni	2	6
" 3	Purana Purusha	Pa-pa	2	8
" 4	Srishtisthithyantha	Sa-pa	2	8
" 5	Sajjana manasabdhi	Sa-ni	2	6
" 6	Karadrutha sarajala	Pa-ma	2	5
" 7	Nigama Neeraja	Sa-ni	2	5
" 8	Omkara Panjara	Pa-sa	2	10
" 9	Amara tharaka	Sa-sa	3	11
" 10	Aganitha guna	Pa-pa	3	12

APPENDIX II

(The hundred and eight names)

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Jagadanandakaraka 2. Jaya Janaki Pranayaka 3. Gaganadipasathkulaja 4. Rajaraja 5. Isvara 6. Sugunakara 7. Surasevya 8. Bhavyadayaka 9. Sadaa-sakala Jagadanandakaraka 10. Jayajanakiprananayaka 11. Indraneelamanisannibhagana 12. Chandra-Surya-nayana 13. Aprameya 14. Vagheendra-janaka 15. Sakalesa 16. Subranagendrasayana | <ol style="list-style-type: none"> 17. Samana-vairi-sannutha 18. Jagadanandakaraka 19. Jayajanakipranaaya 20. Padavijithamouni-saapa 21. Sava-paripala 22. Vara-mantra-grahana-lola 23. Paramasanta-chittha 24. Janakajaadhipa 25. Sarojabhava-varada 26. Akila-jagadanandakaraka 27. Jaya-janaki Pranayaka 28. Puranapurusha 29. Nruvarathamaja 30. Aasritha-paraadheena 31. Kara-Viradha-ravana-viraavana 32. Anagha |
|---|--|

- | | |
|---|---|
| <ol style="list-style-type: none"> 33. Parasara-manohara 34. Avikrutha 35. Thyagarajasannutha 36. Jagadanandakaraka 37. Jayajanaki Pranayaka 38. Srushti-sthithyanthakaraka 39. Namitha-kaamithaphaladha 40. Asamana-gaathra 41. Saseepathi-nutha 42. Abdhi-mada-harana 43. Anuraaga-raaga 44. Raajitha-kathaa-saara 45. Hitha 46. Jagadanandakaraka 47. Jayajanakiprananayaka 48. Sajjana-manasabdhi sudhakara 49. Kusuma-vimana 50. Surasaripu-karabja-lalithacharana 51. Avagunasura-gana-madahanana 52. Sanathana 53. Ajanutha 54. Jagadanandakaraka 55. Jaya-janaki-prananayaka 56. Karadrutha-sara-jaala 57. Asura-madapaharana 58. Avaneesura-suraavana 59. Kaveena-bilajamouni-kritha 60. Sri Thyagarajanutha 61. Jagadanandakaraka 62. Jaya-janaki-prananayaka 63. Nigama-neeraja-amruthaja 64. Animisha-vairi-varidha-sameerana 65. Kagathuranga 66. Sath-kavi-hridalaya 67. Aganitha-vanaradhipa-nathaangriyuga 68. Jagadanandakaraka 69. Jaya janaki Pranayaka | <ol style="list-style-type: none"> 70. Omkar-panjara-keera 71. Purahara-Sarojabhava Keshavadhiroopa 72. Vasavaripu-janakanthaka 73. Kaladhara 74. Kaladharaptha 75. Grinaakara 76. Saranagathajanapalana 77. Sumano-ramana 78. Nirvikara 79. Nigama-saara-thara 80. Jagadanandakaraka 81. Jaya-janaki-prananayaka 82. Amaratharaka-nichaya kumudhahitha 83. Paripoorna 84. Anagha 85. Sura-surabhooja 86. Dhadhi-payodhivaasa-harana 87. Sundarathara-vadana 88. Sudhamaya-vacho-brindha 89. Govinda 90. Saanandha 91. Thyagarajaapatha 92. Subhakara 93. Aneka Jagadanandakaraka 94. Jayajanaki Pranayaka 95. Aganithaguna-gana 96. Kanaka chela 97. Saala-vidhalana 98. Arunabha-samaana charana 99. Apaara mahima 100. Adbhutha 101. Sukavijana-hrid-sadhana 102. Suramunigana-viitha 103. Kalasa-neeradhijaa-Ramana 104. Papagaja—Nrisimha 105. Vara 106. Thyagarajadhinutha 107. Jagadanandakaraka 108. Jaya-Janaki—Prananayaka |
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FELICITATIONS

"SHANMUKHA" offers sincere Congratulations to the following distinguished artistes who are recipients of the prestigious Sangeet Natak Akademy Award :

- Vidwan Madurai N. Krishnan (Vocal)
Vidwan Dr. T. K. Murthy (Mridangam)
Vidushi Mani Krishnaswami (Vocal)

Telugu Dance Traditions of Tanjore Court

By
Dr. ARUDRA

Telugu literature written during the times of Telugu Nayaka Kings and Mahara-shtra Bhosala Rulers was mostly Dance-Dramas and compositions intended for choreography. The other poetical works have abundant references to all dance traditions of the day. A careful study and competent analysis of these sources will yield rich historical materials for reconstructing the South Indian Dance forms.

The present day Bharatha Natyam evolved out of SADIR of Bhosala Kings and SADIR took its shape from the erstwhile KARNATAKAM. Not only the music but also the dances of South India were called KARNATAKAM. In Telugu districts the old Devadasis still call it as Karnatakam. Charles Philip Brown in his Telugu-English dictionary gives the meanings of that word in detail.

KARNATAKA-MU : The carnatic Dance, Comedy; that division of acting which relates to love tales and emotions of amorous passion.
KARNATAKA MELAM : Native Music, a Hindu Band.

The Nataka Kings' daily routine and court ceremonial starts from the early hours of the day. At dawn they wake up and after ritual ablutions and detailed decorations they proceed to the audience hall. The audience at first is strictly private and it starts with a dance. Several PATRAS

expert dancers who are honoured with titles come forward and exhibit their skills to the accompaniment of full orchestra. The kings whose daily routine starts with the audience and appreciation of dance must be very cultured.

Raghunadha Nayaka who ruled the kingdom of Tanjore from 1600 A. D. was a great warrior and profound scholar in both Sanskrit and Telugu. He wrote several works in those two languages. He was the author of two YAKSHAGANAS. He was an expert in music. In collaboration with his minister, he wrote SANGEEETHA SUDHA, a musical treatise. He was a generous patron of several pandits, poets. In his Telugu works RAMAYANA (incomplete) and VALMIKI CHARITRA Raghunadha alludes many times to music and dance and gives minutest details of court dances.

In his Ramayana the king mentions the preceptors of the science NATYA who were well versed in the works of Dattila Bharatha and Matanga (2-125). In the same work Raghunadha vividly describes the streets of courtesans and their activities. There were spacious rehearsal halls which were called SRAMA-KOOTAMS and several dancing girls and musician maids vigorously practise their lessons (2-105). Raghunadha in the third canto of his poem VALMIKI CHARITHRA narrates the professional rivalry of the celebrated celestial dancers Rambha and Urvashi and their

final reconciliation in 134 verses. He modelled these characters on the real life personalities of his private court and gives a fund of information about the contemporary condition of dance and music. When Indra sent for Rambha with the intention of using her to disturb the deep meditating Valmiki, she promptly attended the court of Indra. She offered obeisance with her hands while her bangles jingled. She back-stepped a few paces and waited for the command of her Lord (V.C. 3-19). When Indra informed her of his intention, Rambha said 'Sire, You recently bestowed a BIRUDU (Title) to me and everybody praised your action but that good for nothing Urvasi questioned your wisdom; (V.C. 3-22)' After listening to the detailed complaints of Rambha about Urvasi's hot temper he sent a messenger to fetch Urvasi in order to settle the dispute. Urvasi was in the SRAMAKOOTAM (the exercise hall) instructing the other Apsaras in the intricacies of the art of dancing. She was a talented teacher and was dressed appropriately for that occasion. She was wearing her tresses in a half chignon (SAMUKOPPU). Her robust bust was covered with a silk jacket and she was wearing a gold which was inscribed with her titles. Her anklets were studded with blue diamonds. Thus she was dressed for a dance session. (V.C. 3-32 & 33). When Urvasi heard about the Royal Command she was overjoyed since an opportunity had come to take revenge on Rambha.

After preliminary formalities Urvasi addressed Indra and gave vent to her feelings. 'Sire', Since you have bestowed that Birudu to her I am keeping quiet.

If it was given by somebody I would have forcibly removed it from her by this time. She is not even equal to the girl who plays cymbals and beats time in my orchestra. (V.C. 3-40). Both the divine dancers had a wordy duel first and started to fight physically by catching each other's hair-dressing (V.C. 3-46). After Indra's rebuke they started scholarly disputations. We can gather much information about the dance traditions of that time.

There were two systems of dancing. One is Desi and the other is Suddha. Different CHARIES are executed in these styles. (3-4) Out of 108 TALAS 22 were particularly mentioned and they include KUDUKKA, DENKI, TRIBHANGI, NANDINANDANA and SIMHANANDANA (3-54).

There were four varieties of Natyas namely, PERANI, DANDALASYA, PRENKHANI and KUNDALI. The ANGAHARAS were 36 in number (3-55). The number of ASAMYUTA HASTAS (Single Hand) were 24 and SAMYUTA HASTAS (Combined Hands) were 13. The NRITTA HASTAS (Hand gestures-ornate) were 30 in numbers 5 PAKSHAS, 5 KATIS, 6 SKANDAS, 9 KHANDARAS, 7 JANUVUS, 5 PARSVAS, 19 UTTAMANGAS, 10 BAHUS, 3 KUKSHIS, 6 PADAS, 8 STHAYI-DRISTIS, 20 SANCHARI-BHAVA, DRISTIS and 8 RASADRISTIS were in vogue at that time (3-58).

Indra sent both Rambha and Urvasi to the place of Valmiki's meditation to test their individual skills in disturbing the hermit. Raghunadha describes their pompous journey and the great splendour of the court dancers can be estimated from

this portion of the poem. The dance of Rambha before the meditating Valmiki was vividly told. The Dance starts with the PUSH PANJALI (3-130). The all-women orchestra was described in the next verse.

Vijayaraghava Nayaka, the son and successor of Raghunadha ruled from 1633 to 1673 A.D. In his life time he wrote 57 works. Most of them were dance dramas and he called them YAKSHAGANA NATYA PRABANDHAS. In one of his works Vijayaraghava mentions the names of the favoured dancers with their particular specializations exhibited in the early morning audience of his father Raghunadha. In Rajagopala Vilasam, a poem dedicated to Vijayaraghava, the poet Chengaluva Kalayya gives the names and talents of dancers of his patron's court.

I am giving a list of dance variations in vogue during the Nayaka regime.

Allika

The word actually means a Twist, a Plait, a Braid and a Netting. Vijayaraghava claims that he had written lyrics for this mode of dance. The king might have intended ADDIKA and the scribes wrote it wrongly as ALLIKA. Addika is equivalent to 'TODAI MANGALAM' of South Indian Temple dance.

Chaupadams

Rupavathi, a dancer of Vijayaraghava's court, was an exponent of this mode.

Danda-Lasyakam

This is also called KOLATAM, a group dance performed with sticks in hand which are struck together in harmony. This is

popular all over the world and is called a MORRIS DANCE in English. Vijayaraghava wrote lyrics for this type of dance.

Darupadam

Lokanayaki in Raghunadha's time and Ratnagiri of Vijayaraghava's court were experts in this type of dance. A lyric with Sringara as Rasa having one to three charams. This is sung and danced in Vilamba Laya. Vijayaraghava composed many Darupadams.

Desi

In this Nritya there will be five kinds of KARANAS and five types of CHARIES. There will be five sorts of GATHIES. The karanas are 1. Manmada, 2. Soundara, 3. Varuna, 4. Gajavikreeditha and 5. Chandra. The Charies are 1. Chashagati, 2. Vichyapa, 3. Additha, 4. Anitha and 5. Sakatasya. The Gathi variations are 1. Nikunchita, 2. Kunchita, 3. Akun-chita, 5. Parsvakunchita and 5. Ardhakunchita. The Tala is Purnakankala. Sasirekha was an expert in Desi nritya.

Durusu-Kopu

Durusu means aggressive and fast. Kopu means variation of music and dance. Keeravani of Raghunadha's court was famous for this type of dance.

Gujarathi-Desi and Gujarathi-Kopu

This may be GHARBHA dance and was in vogue in the Tanjore court from Raghunadha's time. Vijayaraghava wrote lyrics for this kind of dance.

Gujjari

This may be akin to Gujarathi-desi. Vijayaraghava composed lyrics for this sort of dance form.

Jakkini

This is like present day Thillana. A Pallavi, with or without Anupallavi and a Charanam are parts of this mode of dancing. There will be lot of Jathis for Mridanga play with Thirmanams. Jakkini is danced in Desi style. Sasirekha of Raghunadha's court and Murthi of his son's court were renowned for Jakkini. Vijayaraghava composed many songs for this type of dance.

Kandukakreeda

Holding several balls in the hands and playing with them, this dance is performed. This was very popular with the womenfolk of Royal Palaces and is called BANTHULATA in Telugu. Vijayaraghava contributed songs for this playful dance form.

Kuravanji

I think this needs no explanation.

Madana Padams

These songs are a sort of Sringeri Padams addressed to the Lord of Love, Manmadha. The famous Kuchipudi Darupadam "Madana; Madana", of Bhama Kalapam might have been modelled from this variety. In the essential 18 description (Varnanas) of any Mahakavya the VIPRALAMBHAM has Manmadha Upalanbham as a part. There are several Madana padams in Yakshaganas.

Navapadam

These are new compositions of Padams. Lokanayaki of Vijayaraghava's court was an adept in choreography of latest Pada compositions.

Padachali

This may be the earlier form of Pada-varnam. The work CHALI has two meanings: a system and ability. Rupavathi of Raghunadha's time was an expert in Padachali.

Perini

This is an elaborate dance item. It has five ANGAs (Components) called 1. Garghara 2. Vishama, 3. Bhavasraya, 4. Kavi-varaka and 5. Geetham. In Garghara anga there are 6 stages with intricate Jathies. Some artistes in Andhra Pradesh have reconstructed the Perini and are giving performances. Chandrarekha during Raghunadha's time and Bhagiradhi in Vijayaraghava's time were experts in Perini.

Sabdam

This dance piece is usually dedicated to a deity or to a king. It consists of a Varnana-Geetham and Mridanga Jathies. In the Geetham Angika-abhinaya is required and Suddha-Nritta is danced to the Mridanga Jathies. In Vijayaraghava's court Champakavalli and Chandrarekha were celebrated exponents of Sabdam. The first dancer was given the title of Sabda-choodamani and the other one was honoured with the title of Sabda-chintamani.

Subha-leela

This is a devotional dance and performed in temples only. This Marga Nritta uses most difficult Tala-s. Vijayaraghava wrote many Subhaleela songs.

Val-Vizi

This is the Tamil word: వాలవీడి. The mode of this dance is not known, but it can be assumed that Abhinaya with Eyes and different Dristies are used in this. Vijayaraghava wrote lyrics for this dance form.

Vil-Vedu

This is also a Tamil word: విల్వేడు. This may be a hunter's dance performed with bow and arrows in the dancer's hand. Vedan means a hunter. Vijayaraghava composed lyrics for this dance also.

Zogu

Zogata or Jogata is very popular even now in Telangana districts of Andhra Pradesh. This is performed by Harijans

with the accompaniment of Dappu sounds. It depicts the human life from embryo stage to the end. Vijayaraghava wrote songs for Zogu.

For the above explanations I gathered information from several sources and I am indebted to Sri. Nataraja Ramakrishna since he is the only authority on comprehensive history of Telugu Dance Traditions. I consulted many books written by him for some of the obscure dance forms.

For this article I have taken only the works of Raghunadha and Vijayaraghava for consideration. If all the poems, dance dramas and Padams written by other writers in the two Nayaka Kings' court are examined, many more interesting things will see the light of the day. I hope to do it some other time. (Courtesy, Dr. Arudra)

—O—

DASANJALI: TEACHING BHAKTI THROUGH MUSIC

Sri M. O. Srinivasan has been, for the past twenty years, doing solid work in the field of teaching music and bhakti to young boys and girls by making them sing bhajans. His organisation is aptly called "Dasanjali" as he teaches mostly the compositions of Purandara Dasa and other Dasas but with his sound knowledge of Hindustani music, he also teaches Hindi bhajans and the songs of saints like Guru Nanak and Samartha Ramdas.

I had the privilege of presiding over the 500th birth year of Purandara Dasa celebrated at Triplicane in 1984. In fact

Srinivasan was the first to point out to the public the fifth anniversary of the Saint and during the whole year he and his group rendered the Dasa's compositions at different places in Madras.

M. O. is not a professional and has been rendering this service for the sheer joy of seeing children singing devotional songs in different languages which will lead up to their becoming cultured citizens of India. He deserves all help and support from individuals and institutions in the selfless and noble task undertaken by him. TSP

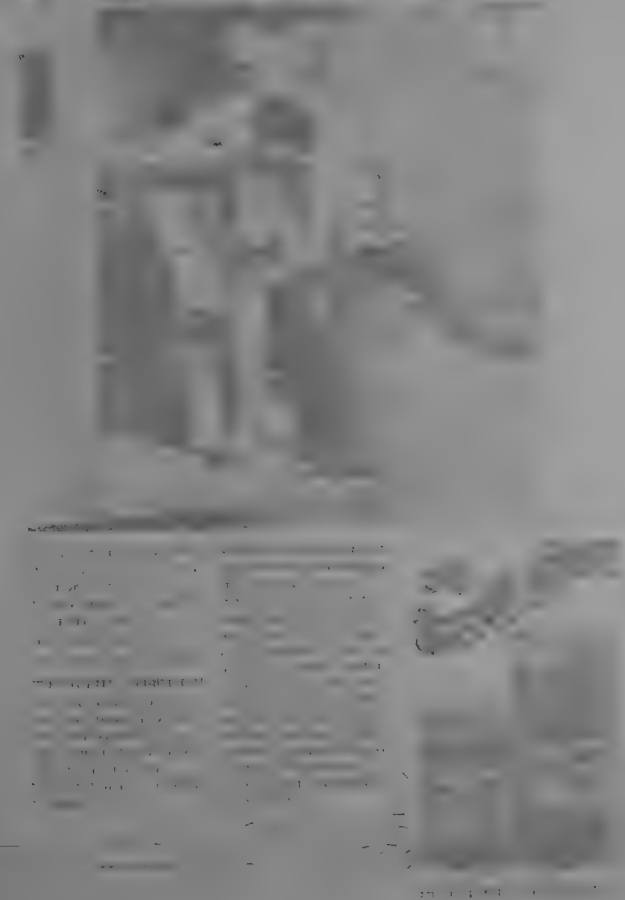
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Vina Kuppayyar

By

T. S. PARTHASARATHY

If, among the music-Trinity, it was Tyagaraja whose songs spread far and wide in their authentic musical versions, it was entirely due to his having had a large number of able disciples who came to the master for advanced training in music and were not novices. Tyagaraja is stated to have had more than thirty disciples of calibre, who were with him for a few years during different periods of his life. The disciple who spent the longest period with him appears to be Walajapet Venkataramana Bhagavatar who is stated to have spent 26 years of his life with his Guru. This was due to the fact that he was a resident of Iyampettai known as Ramachandrapuram, which was only a few miles away from Tiruvaiyaru. The other prominent disciples of Tyagaraja were Tanjore Rama Rao, Vina Kuppayyar, Tillaisthanam Rama Iyengar and Umayalpuram brothers, Krishna Bhagavatar and Sundara Bhagavatar.

Vina Kuppayyar was a native of Tiruvotriyur near Madras and perhaps spent only a few years with Tyagaraja. He was known by the appellations of Vina, Tiruvotriyur and Narayanagaula Kuppayyar. He was born with music in his blood as his father was Sambamoorthy Sastri, a great musician and Vina player. Kuppayyar not only learnt Vina but also the Violin and came to be known as the "Gana Chakravarti". He was also a scholar in Sanskrit and Telugu and all his Varnams, Kritis

and group Kritis are in Telugu. He was one of the handful of disciples of Tyagaraja who not only learnt the art of singing but also acquired the art of composing. The other disciples were perhaps excellent singers and became great performers, but very little is known about them as they have left no compositions. Even Tillaisthanam Rama Iyengar and the two Umayalpuram Bhagavatars come under this category.

An interesting anecdote is found in the life of Tyagaraja. When Kuppayyar was undergoing Gurukulavasa he never told his Guru that he was a Vina player also. It is well-known that Tyagaraja was a competent Vina player. It is on record that one day, when Tyagaraja was away, Kuppayyar started playing on his Guru's instrument. Tyagaraja who returned in the meanwhile waited outside the house and listened to Kuppayyar's music for some time before entering the house. Kuppayyar was started and begged the pardon of his Guru for playing on the latter's sacred instrument. Tyagaraja naturally pardoned his disciple and appreciated the fact that he was also a Vainika.

Kuppayyar was patronised by Sundara Mudaliar of Kovur, a rich land-lord, who was a patron of music. Mudaliar was anxious that Tyagaraja should visit his village and this took place only in 1837 when Tyagaraja decided to visit Kanchipuram at the invitation of Upanishad Brah-

mam. Taking advantage of this, Kuppayyar requested his Guru to visit Kovur as well as Tiruvotriyur. Kuppayyar's family deity was Venugopalaswami and when Tyagaraja visited his house at Tiruvotriyur, he performed utsavam for his deity. Tyagaraja's kriti 'Venuganaloluni' in Kedaragaula is stated to have been composed by him on this occasion.

At the request of Sundara Mudaliar and Kuppayyar, Tyagaraja visited Kovur and composed five Kritis known as the Kovur Panchakam. It is noteworthy that all the Kritis in this group are on Lord Sundareswara, the local deity, whereas all the five Kritis of the Tiruvotriyur Panchakam are in praise of the Goddess Tripurasundari. Kuppayyar accompanied Tyagaraja to Madras, where they stayed for some time. The Kriti 'Sarivedalina Sri Parthasarathini', said to have been composed by Tyagaraja in Todi during his visit to Madras is, however, not available.

Vina Kuppayyar later visited Mysore and was patronised by the ruler at that time. He also became familiar with Western music by listening to the performances of the European band played in Fort St. George.

As a composer, Kuppayyar has made solid contribution to Karnatic music by composing a large number of Tana Varnas, Kirtanas, and Group Kritis. Following the pattern of Tyagaraja, he composed two Panchakams, one in praise of the deity at Kalahasti and the other on Lord Venkatesa of Tirupati.

However, Kuppayyar's solid contribution to Karnatic music lies in his beautiful

Tana Varnams which are about 14 in number and also a large number of Kritis of sterling quality. Many musicians who sing "Intachalamu" in Begada may not know that it is one of Kuppayyar's brilliant Varnams. His Varnam "Maguva Ninne" in Narayanagaula is another masterpiece which secured for him the appellation Narayanagaula Kuppayyar. He has also composed Kritis in rare ragas like Kapijinga and Gauri. Fortunately for the musical world, most of the compositions of Vina Kuppayyar were collected by his son Tiruvotriyur Tyagayyar and published in Telugu script in book form under the title "Pallavi Svara Kalpavalli" with notation. The music world should be thankful to Teralundur Ranganathan for transcribing this treasure into Tamil script and getting it published in 1971 with grants-in-aid from Sangeet Natak Akademi and the Tamil Nadu Sangeetha Nataka Sangham.

The reason why the book is called "Pallavi Svara Kalpavalli" is that the Svara development of three Pallavis has been printed *in toto* as composed by Kuppayyar. These Pallavis are "Ganalola Karuna" in Todi running to forty pages, "Mahimateliyatarama" in Sankarabharanam running to more than 40 pages, and "Tripurasundari Gowri" in Kalyani also occupying 40 pages. In these Pallavis, the Svaras are developed by quarter avartana and half avartana in Chauka Kala, in quarter avartana in Madhyama Kala and then in two avartanas and eight avartanas. It will be an education in itself if any Vidwan either sings or plays on an instrument these Pallavis which, in the latter two cases, go upto sixteen avartanas.

Kuppayyar has thus placed in his deep debt the world of Karnatic music and has carved for himself a niche among the composers of Karnatic Music.

A notebook dated 1827 in the possession of Kuppayyar's family shows how meticulously he records Kritis extant in his time. A few samples of chitta swaras for the Kritis of Tyagaraja (in his own hand) are reproduced below :—

మొదలైనది బ్రహ్మచారి వినోద మౌని బ్రహ్మచారి వినోద మొదలైనది
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నిసరినీసద్ద - వద్దపమంప గమ - వద్దనిసరినీసద్ద వద్దనిసరినీసద్ద -
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(Chitta swara for ' Sundari ni ' in Kalyani)

సంక్రాంతి గానములు

సరినీసద్ద - నివద్దపమంప గమ - వద్దనిసరినీసద్ద - వద్దనిసరినీసద్ద -
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(Chitta swaras for ' Tappi brati Ki ' in Todi and ' Kanna talli in Saveni)

(Telisi Rama Chintanats)



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BOOK REVIEWS

PRISTINE MUSIC OF THE VEDAS

The Saman Chants:-

G.H. Tarlekar; Published by Secretary,
Indian Musicological Society, Jambu Bet,
Dandia Bazaar, Baroda 390 001. Rs. 85/-
US \$ 15/-

Nada, in Hinduism and particularly in Tantra literature, is the primal vibration or movement generated by ideating consciousness. It is in this sense the source of ideas and of language in all their configuration, beginning with conceptualisation and ending up in language systems. In these at least, when thought catches up with such primal vibration, it overcomes the language barrier. When the Guru and the Sishyas face each other in the silence of thought, doubts are dispelled without the preceptor having to speak at all. This is the basis of the 'Gurostu maunam vyaakhyaanam, sishyaastu cinna samsayaah' dictum.

When Nada reverberates in the vesna danda of the human body, namely the spine, resonances based on resilience and reverberation are generated. These are the root material of the poetry of speech and the melody of thought from which music is born. The source of such music is traced to Sama Veda on the assumption that this section of the Vedas was revealed to the ancient seers as the means and consummation at once of the effort at vivifying Sabdabrahman. This has provoked most of the research on the relationship of Saman chants to music.

The commentative research work under review presents in two parts the literature

in English, Hindi, Marathi, Sanskrit and Gujarathi on this subject, supplemented by the author's comments on them. The selection of the pieces reflects the discernment that is essential to an objective presentation of the theme. While there can be no undervaluing of the scholarship behind the critical comments of the author on the writings chosen for his scrutiny, there can equally be no escaping from the tendentious nature of his conclusions, a tendentiousness which is a defect of quality so far as Vedic research is concerned. It is an area where the last word is never the last word, unless one becomes a seer like the Vedic rishis of yore.

While discussing Dr. Burnell's "The Saman chants from the Arseya brahmana", the author is quick to point to the regular descending order of Sa Ni Dha in the Kauthama tradition. He refers to Burnell having not given the vikriti notes pratyut krama and utsvarita. To an occidental, the nuances of the descent from the higher to the lower note with some dropouts in the bargain may seem unharmonic. But the author's point that unlike as stated by Seshagiri Sastri, the correspondence of Saman chant with the raga Abhoghi is not universal, is well taken.

Stobhas, according to the author, by their inherent capacity of indicating praise symbolically, help the magic effect of the chant." There are instances of a distortion of these effects which will be impossible of production except through the reversion of cadences. The source of

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Cultural Scene in Karnataka

By

T. B. NARASIMACHAR

As the year 1987 is coming to a close, the Government of Karnataka has been through its two main agencies, the Directorate of Kannada and Culture and the Karnataka Sangits Nritya Academy trying to keep the people happy through a spate of cultural engagements in different parts of the State but mainly in Bangalore. After a lapse of nearly six months, the State Academies have been reconstituted under new chiefs/Chair-persons for an initial period of three years. Smt. Maya Rao, who was with the Natya Institute of Choreography, in Delhi till recently, has started this Institute in Bangalore with a munificent grant from the Government. She has taken over as the Chair-person of the Sangita Nritya Academy. This Academy has launched a series of activities all over the State with the accent on discovering, training, and projecting young talent,

The Kannada Rajyotsava, celebrated over a period of one month during November, has enthused all and sundry to spend lavishly on cultural activities throughout the State with financial assistance from the State Government and some civic authorities. Dancers and musicians who have some clout with the powers that be are reaping a rich harvest, which their predecessors were denied. But more of it later.

Nritya Navaratri

For the third year in succession, 'Viswakala', a cultural organisation of

Bangalore, presented a well-intentioned Dance festival in the open air theatre of the Chitra Kala Parishat. By and large, the ten-day dance festival was well attended, with an enthusiastic audience braving the uncertainties of the Bangalore weather. The inauguration by Smt. Maya Rao was a quiet affair. It presented both junior and senior dancers. Notable amongst them were Sanjay Shantaram, Sisters-Sharanya and Lavanya, Preethi Sunderraj, Sri Devi and Lakshmi Gopalswami—all teenagers with rich potential—personalitywise and inherent gifts-wise.

A surprise treat was delivered by young V. M. Rama Devi, a DEAF and DUMB girl, trained by Guru D. S. Kamat. She presented an invocatory piece, a Jatiswaram, the well-known Devaranama 'Bhagyada Lakshmi Baramma' and a Tillana, in a way which would have done credit to a mature dancer, who is not handicapped. If she could be taught Bhavabhinaya also, she could enter the competitive dance field. I do not know if there is an instance of the kind elsewhere. By and large, while congratulating the organisers for a successful dance festival, most of the teachers presented their junior-available wards and the resultant fare was not necessarily worthy of a gala annual festival. It equipped young dancers should not be brought before the public in the name of encouragement to youth.

ment as such, he said. He later played a few select compositions of Veena Seshanna, his Guru Venkatagiriappa and his own. The other styles were not demonstrated but it is noteworthy that his own style is a mixture of the vocal and instrumental styles, he having learnt vocal music under Salem Doraswami Iyengar and veena from Venkatagiriappa.

Vidwan H. P. Ramachar bemoaned the lack of proper recognition to laya vidwans in music conferences and by music lovers. He listed some well known laya vidwans of this state including himself. Mrs. Maya Rao, Kathak exponent, gave a lecture demonstration on the role of music in dance vis-a-vis Kathak, with the help of four of her students. She detailed the use of rhythmic 'Bols' (syllables) to coordinate Kathak dance movements, as illustrated by her students.

Ethnic Music

Smt H. S. Anasuya Kulkarni, who has in the past, presented the music of different countries, where she had to set up family with her husband, by way of lecture demonstrations, to help ethnomusical understanding, this time presented the music of East-African countries. She displayed an instrument used like a violin with a bow. She made it clear that her intention was not to compare and contrast the music of other countries with our own, but to understand other forms of music. She said the music of any people generally followed their lifestyle; in the present case, simple, primordial, rhythm oriented and congregational. She also played some recordings to illustrate her point.

M.L.V. & Haridasas

The academic sessions concluded with a talk by Dr. M. L. Vasanthakumari detailing the background behind her leanings towards the compositions of Haridasas in Kannada. She spoke about her mother, late Lalithangi, and her father Ayyasami Iyer, as being instrumental in initiating her into this field. Her mother learnt traditional Haridasa compositions from one Narasimhadasa belonging to the Haridasa tradition. For the first time she published a book in Tamil containing these songs, with notation. This background enabled her to propagate the Haridasa's compositions, often in a krithi form and embellishments, in her concerts right from her younger days. By way of illustration, she sang some songs.

It was noteworthy that the morning sessions were generally well attended though many local musicians were noticeably absent.

Kanaka Dasa

In recent years sustained efforts are on for projecting the lives and achievements of saints, composers and performing artistes of Karnataka. Kanakadasa is a respected saint of the Haridas pantha though he originally belonged to a backward community. He is also a prolific composer of devotional songs with philosophic content in Kannada comparable to those of Sri Purandaradasa. He was a devotee of Lord Adikesava of Kaginele village in Byadagi taluk. Hence his 'Ankita' (signature for his composi-

tions) was 'Kaginele Adikesava'. The Guru Raghavendraswamy Trust (Bangalore) has been celebrating Kanakadasa Jayanthi in collaboration with the Kanaka Samithi Trust, Kaginele. This year also it was celebrated. The three day festival included recitals of the saint's compositions in Carnatic and Hindustani systems and Harikatha and lecture demonstrations. It was pointed out that the fifth birth centenary of the Saint falling in 1988 calls for a grand celebration.

Workshops

The Bharathiya Vidya Bhavan, Bangalore Kendra, has continued its series of instructive workshops by senior musicians. In this series, octogenarian Titte Krishna Iyengar of Mysore conducted a workshop of the compositions of Mysore composers-Veena Seshanna, Sadasiva Rao, Jayachamaraja Wodeyar, Karigiri Rao, Bidare Krishnaappa, Veena Subbanna and his own composition. At 85 he led the trainees' chorus with remarkable gusto and involvement. During November Dr. Balamuralikrishna conducted a workshop of his own compositions-many of them in Mela ragas. Whether these songs will survive, time will tell.

Kannada Rajyotsava

Many wondered at the lavishness (involving tax payers' money) with which 'KANNADA RAJYOTSAVA' was celebrated at the prestigious Chowdiah Memorial hall for a week involving leading artistes from the North like Bhimsen Joshi, Shivkumar Sharma (Santoor), Jasraj (vocal) Dr. Padma Subrahmanyam (Bharathanatyam), Ravi Shankar (Sitar) and Kishori Amonkar (vocal) of course with

some local artistes thrown in each day. All this gala celebration must have cost a pretty penny to the State exchequer.

In its wake came a three-day 'Parangata Sangita Nritya Samaroha' arranged at the 'Dr. H. Narasimhaiah Kalakshetra', which is yet to gain familiarity with cultural buffs. This was arranged by the State Directorate of Kannada and Culture in collaboration with the South-Central Cultural Centre, Nagpur. Again musicians and dancers from Maharashtra and the North were presented to local audiences. How far these served the purpose of emotional integration through cultural exchanges is again a moot point. But Bangalore becoming increasingly a cosmopolitan city, there was no paucity of attendance.

An Evening with Javalis

'Javalis' (Javadi) with their erotic content have found favour with leading composers and musicians as a musical form, though not by the Trinity, The Kannada language abounds in 'Javalis' and these have been brought out in book form by Sri K.V. Achar. On 18-11-'87, a special function was arranged by the Karnataka Dance Forum to present some Kannada Javalis in music and Dance. While Sri R. K. Srikantan gave a lecture demonstration on the subject, Dancer Lalitha Srinivasan portrayed their dance potential. It may be recalled that old time masters used to sing Javalis and padams in Telugu and Tamil with great involvement, to highlight musical nuances.

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Cultural Scene in Bombay

By

S. RAMACHANDRAN

DKP in Carnatic Music parlance is, for all reckoning, an institution and not merely an individual. Her style of singing is unique for its depth, raga bhava and is admittedly distinctive for the coverage it makes from the point of view of aesthetics and dignity in rhythm. Her extensive repertoire and scholarship have been imbibed to a good degree by her brother and disciple D. K. Jayaraman who, now, is a very seasoned musician in the field. Notwithstanding his not-too-cooperative voice, hopefully, he is being booked for concerts at several centres, not excluding Shanmukhananda Sabha.

With quite a few familiar and not so familiar numbers listed for a concert, DKJ tries to make an impact, placing accent on svaraprasthara punctuated with good rhythmic pep. He rests content with the middle register, since his voice does not serve him favourably, otherwise Raga alapana is being briefly attended to in general. One is nowadays left only to evaluate in terms of the heavy DKP style that has gone into his grooming, besides the traditional purity and clarity and dignity of diction that is intensively infused into the repertoire handled by him. Manirangu, Harikambodi and Dhan-yasi were the ragas that received notice at DKJ's hands in his recent performance at Bombay, but the raga delineation was not any more than sketchy. One wonders

if raga elaboration in a leisurely manner will after all be an experience to come across hereafter, in the light of the present day concert characteristics.

T. Rukmini, violinist for DKJ, has built for herself a reputation that she is a match for any senior vidwan. Hers is a photographic pick-up and she does not falter in the rhythm front either. Ramdass billed in the concert is a mridan-gist who steadily keeps the tempo and provides accompaniment to the extent necessary. The craze for overdoing his role has not so far got on to him.

On the AIR transmission, both at Akashvani National and at the local station levels, the wavelengths were admirably satisfying. While Dinkar Rao Deshpande was heard on the National programme, T.R. Balamani's recital had its place at Bombay local station. Balamani's standard is no doubt, of an excellent order. Her sense of rhythm and ragabhava one cannot possibly miss, should one get an occasion to listen to her. She has groomed quite a number of talents in Bombay. What greater testimony is required from the point of view of equipment on the part of a musician?

Dinkar Rao Deshpande handled Abhogi and Sohoni in his concert. One melody was in refreshing contrast to the other which ensured a positive impact on the listeners. The Doordarshan National (Sept 8) featured Hafiz Ahmed Khan. With a satisfactory blend of *sur & laya* injected into his singing bani, Hafeez gave a Malkauns and Ras Ranjani to reminisce about.

The concert of Vairamangalam Lakshminarayanan (aegis: Shanmukhananda Sabha) is another instance of a musician whose voice is erratic. What will the quality of repertoire selection do when the power of vocal musical expression does not help? The nuances and conventional contours that one would like to associate with the melodies suffer a setback at the hands of a musician whose voice fails him. Meaningless sangathis find their place at certain inappropriate sequences and it would be incorrect if the critic implies in his comments that the musician is more, often sinning than being sinned against. Kambodi (RTP) was a silver streak in his concert, since his voice had opened up by that time. T. Rukmani and Ramdass provided a face-lift, to put it short.

The National Programme of M. Chandrasekharan (Violin) on Sept. 26 was an unforgettable experience. Mohana Kalyani and Bhairavi were commendably handled. Guruvayoor Dorai and M. Subramaniam on the percussion team remarkably gave the rhythmic boost for which they can always be relied on, whoever is the main musician.

Ram Marathe's satriya sangeetha at the Bombay Station after the Akashvani

National session was, if not anything else, full of technique. Jayant Kalyan, a raga not too often handled, had its place in his delineation.

October '87

A new talent who had a chance at Shanmukhanada Hall was Subhashini Parthasarathy whose fine voice is an unquestioned plus in her favour. With no erratic acceleration of rhythm, Subhashini evinced involvement in her performance. Greater creativity and higher standards at svaraprasthara should now engage the attention of the young artiste. She is likely to secure the full kutcheri mould in due course of time. Nagarajamani Natarajan (Violin) and P. S. Sriram (Mridangam), both Bombay-based artists, proved their good standards. Nagarajamani conforms to traditional lines in her raga essays. An allround sense of proportion is also noticeable in her performance on the violin. Unlike many overambitious young men on the percussion side, Sriram does not make a display of all his rhythmic skill in a three hour performance.

Jayalakshmi Santhanam gave a serious and mature concert. Harikambodi and Bhairavi received a refined treatment. Bilahari, Sahana and Saveri in a ragamalika slokam proved very impressive. By and large, she tends to draw inspiration from the DKP style. Besides clarity and depth that she brings to bear in her handling of the art, her voice gives her satisfactory speed which registers well with all sections of the audience.

Kalyani Panchapakesan, a Shanmukhananda Vidyalaya product, who was billed

for violin support proved by her performance that she has all the makings of a very talented artiste. A totally wholesome technique in the handling of the instrument, a good sense of aesthetic perception and a steady rhythm at command are her credentials. With more and more opportunities, she would soon be a front-ranker among the professionals.

However, for all the talent that has blossomed in her, one cannot but unstintedly allot credit to her mentor, violin Vidwan Sangeetha Bhushanam T.S. Krishnaswami, who is humility personified. Meticulous in technical details, a supreme master in investing raga bhava as traditionally justified, his pedagogic skill helps him to correctly identify the potentialities of the students who come under his charge. Once they are under his tutelage, it is safe landing for them. Rest is all their effort and luck coming in their favour. Kalyani is an outstanding student shaped by him. She adds lustre to his name on every occasion she gives a performance. Perhaps many in the south may not know about him. He straight reminds us of Gray's lines:

"Full many a gem of the purest ray serene,

The dark unfathomed caves of ocean bear

Full many a flower is born to blush unseen,

And waste its sweetness in the desert air."

But the dedicated master has no regrets; he is extremely happy and contented in grooming out talents. The blare of publi-

city and the ambition to be a performing artiste have not lured him at all.

Jayalakshmi Gopalkrishnan who is on the mridangam teaching faculty of Shanmukhananda Vidyalaya was on percussion support. Precise to the point and classical in rhythmic phrases, true to the Tinniyam School that has groomed her out, Jayalakshmi does not indulge in flashes or flourishes for gallery excitement.

End of October, Bombayites were on the threshold of the annual Shanmukhananda Music & Drama Festival, 1987. At the inaugural function, the Governor of Maharashtra spoke with emotion that music is a great unifying force. Narrow provincialism and differences of language cannot possibly thrive in a soil that nurtures and promotes music of a fine texture appealing straight to human emotions and heart. People sit in the auditorium for a good period of three hours, to get back home with a fresh pep for life and living.

The artiste for the day, Madurai Seshagopalan, gave his usual exciting fare where rhythm rules the roost right from the start. He gave an extensive Todi alapana in which the three octaves received full justice. Dikshitar's "Ardhanareeswaram" (Kumudakriya) and "Ninnenamminanu" (Todi-Syamasastri) came out as the best. All said and done, why an artiste of good musical skill like Seshagopalan should not be more judicious in his priorities is a puzzling question. Melody and leisurely meandering raga alapana have always their appeal and many stalwarts right from the days of Konerirajapuram Vaidyanatha Iyer have exploited this genre. One expects of an artiste much more than mere generation of heat and crazy excitement. First-rate

professionals should feel it their duty to carve their idiom to project emotional appeal, first. Mere technical craft keeps the people intrigued, leaving them like the blind man at the cross roads.

Dr. Ramani's flute recital was another item which fell short of expectations. While Begada and Ritigoula were chiseled out in dignified contours, the concert left a feeling that there was something wanting. Better selection of melodies was probably the answer. No major ragas were rendered in the concert. Pallavi in Hindolam cannot after all be expected to take the place of a Todi, Sankarabharanam, Kambodi, Kalyani, Shanmukhapriya and the like which are best suited for the purpose. Nagai Muralidharan and Ramesh who were on the violin and mridangam for both the concerts did their part well. Muralidharan's improvisations were of a good standard. Ramesh-Rajagopal on the percussion team excitedly provided rhythm support.

S. V. Sekhar's troupe staged their dramas in the Festival. It was a mixed bag of entertainment.

November 87.

Disciples of GNB, Trichur Ramachandran and S. Kalyanaraman gave

their performances on second Saturday and Sunday at the Shanmukhananda Hall. Ramachandran clings to the pre-1950 GNB pattern of singing. But the post-1950 GNB style that was distinctive for his mellowed and sober raga extemporisation, an involved niraval and a unique and refined svaraprasthara revealing an erudite sense of rhythm, however, does not appear to have been assimilated by Ramachandran. Will he not think in terms of contributing his own idiom, now that he has had more than twenty years of concert experience?

Kalyanaraman's voice nowadays, does not co-operate satisfactorily. His ideas and imagination are of a high order. Shanmukhapriya (RTP) came out well despite the voice strain of the artiste. His perception and melody concept are clear. Mysore Nagaraj, the violinist for both the days, did remarkably well. With his leanings for MSG style, the flourishes and embellishments he provides do not fail to make an impact. The veteran, Vellore Ramabhadran, proves time and again, that he is an ideal accompanist. Placing adequate stress where needed, the song gets a facile flow at the hands of the main musician. Vaikom Gopalakrishnan has successfully empanelled himself on the Ghatam list of professionals. With Ramabhadran, he gave excellent support for both the performances.

SABHA'S TALENT

R. Venkateswaran, son of Vainika S. Ravindran and trained in Mridangam at the Sabha's Sangeetha Vidyalaya was adjudged the best Mridangam artist at last year's Indian Fine Arts Society's afternoon concerts at Madras.



The "Saragrahi"--T.B.N

It was a fitting gesture by the nearly-century-old Gayana Samaja, to honour veteran journalist Sri T.B. Narasimbachar, music critic, as a tribute to his meritorious services to the cause of fine arts. (Vide picture below).

At the ripe old age of 72 years, he is probably one of the handful of music critics in Karnataka and Tamil Nadu, who have seen the rise and fall of the musical colossi, who adorned the music platforms these last 50 years and more.

He has moved closely with the greatest musicians like Belakavadi Varadaraja Iyengar, Vasudevachar, Ariyakudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer, G.N.B., and not least, Flute Mali who held Sri Narasimbachar in esteem bordering on affection. His close connection with the Malleswaram Sangeetha Sabha for decades has earned the friendship and regard of present-day artists like Lalgudi Jayaraman, M. L. V., Neduneri Krishnamurthy, M.S. Gopalakrishnan etc. With Semmangudi, almost an octogenarian, TBN is on excellent terms.

Naturally, so variegated a cultural life, and such unremitting services in the cause of music and dance brought him well



Sri T. B. N.

deserved honours—to wit, the title of "Karnataka Kala Tilaka" and a cash award of Rs. 5,000/- from the Sangita Nritya Academy in 1985, an honorarium of Rs. 500/- per month from the Govt. of Karnataka besides many others. Articles from his scholarly pen have been published

in the "Hindu" of Madras, "Indian Express" Bangalore, besides a series on the living musicians of Karnataka and a "Who is Who" in Kannada about Dancers of Karnataka Sugam Sangeet, Karnatic music etc. and of course, "Shanmukha." His pen name is "Saragrahi." KSM

Art Festivals in Madras

To be in Madras City in the second fortnight of December is to be "drunk without wine", as Goethe would put it. There is so much music, dance, drama and artistic ferment going on in the Music Academy, the Indian Fine Arts Society, the Krishna Gana Sabha, the Mylapore Fine Arts and so many other bodies that it is barely possible for any one to keep track of it or savour the feast. It is irrefutable that the aficionados in large numbers come to music and dance out of passion—they may intellectualise the reasons later. It is, in short, a merry-go-round, if not a mad rush exactly, for entertainment and instruction, too.

To be sure, there is a lot of new talent which these institutions do encourage, but not all of it is recognised adequately. In fact, many of the younger artists show lot of promise and given the will to succeed, may make the grade soon. They would do well to keep actor Richard Burton's advice in mind "In art as in life, maturity is but the laborious working out of what comes in youth by way of inspiration in a happy flash". As the great Cardoux warned "the exquisite moment is of short duration—subsidence is always at hand".

Nothing sublimely artistic has ever arisen out of art or music by itself. There must always be a rich soil or background for aesthetic growth. In a way, the Music Academy and the other Madras Sabhas try to provide the soil for growth for new talent and to instil in the minds of rasikas

a deep attachment to music, dance etc— even if the process is overlapping. How over, despite this orgy of art, one still hasn't got striking evidence that the leading artists even in their concerts at the Music Academy keep the motto of reclaiming music from the role of pure entertainment steadily before them. All the substantial and prolific patronage they get from the Sabhas and Governments would serve little purpose unless the leaders try to restate music and dance to the pinnacle of traditional classicism and of arousing our deeply felt moral emotions. Commercial entertainment has its limits, or ought to have. True, Sabhas must live but they must also serve. And now a brief resume of the inaugural functions at the Music Academy and other sabhas.

Music Academy: 61st Conference: Dr. M. S. Subbulakshmy inaugurated the festival. Sri T.T. Vasu, President, spoke warmly of Dr. M. S. Subbulakshmi's connections with the Academy—she had given 33 concerts since 1935, her first recital. He had a proud record to claim credit for, the Academy. The Academy and the TTK family were always closely associated and as a mark of the same. Mr. T.T. Narasimhan has donated Rs. 2/- lakhs to the Academy for improvements etc. As a token of their regard and gratitude, they brought out a short memoir in MSS's honour, a beautiful souvenir.

MSS's inaugural speech was short and pithy. Her message was loud and clear:—

"All the luminaries in our music field have certainly been academically endowed with the highest knowledge of the science of music. Yet we see it crystal clear that all their scholarship has been used by them only as a means of channelling the springs of BHAKTI ever surging in their hearts.

"For example, the Mahatma, Purandara-dasa, who has given us music lessons right from the primary stage, was one who has always losing himself in his devotionals of DIVYA-NAMAS on Lord Vitala.

"What an eminence our Music Trinity had as intellectuals, with their profound knowledge of the intricacies of raga and tala, with their command over language and with the richness of their poetic thought. What intellectual wonders have been accomplished by our composers beginning from Annamacharya Kshetragna and Narayana Tirta, passing through Swati Tirunal and Gopalakrishna Bharati right up to Sri Papanasam Sivan of recent times, in their Kritis in which they have distilled the quintessence of numberless ragas. Yet, has not BHAKTI alone been the sum and substance, the be-all and end all of their Kritis?

"They had in them both the gold of scholarship and the diamond of BHAKTI. They utilised their scholarship—gold—only to serve as the framework and foil to set off BHAKTI—diamond in all its brilliance as a jewel".

Sri B. Rajam Iyer, the President of the 61st Conference, in his address stressed the need for learning authentic versions of the Trinity from a qualified guru, if

possible in the gurukula method. He also referred to his guru Ariyakudi Ramanujam Iyengar's great contribution to the evolution of a compact cutchery format embodying all essentials of music in tune with the times.

The Indian Fine Arts Society 55th Conference :

Sri V. Emberumanar Chetty, President welcomed Dr M. L. Vasanthakumari, the President of the 55th annual conference in appropriate eulogistic terms. He introduced Sri R. Soundararajan, the Tamil Nadu Minister, as one closely associated with the late Shri MGR in the cinema and social activities of the state. "Sangitha Kala Sikamani". Dr. MLV's address was notable for its frank appraisal of the music taught in the institutions as for its gentle remonstrance at the emergence of Tamil chauvinism in music. She gave short shrift to the view that singing in a non-familiar tongue did not register and firmly declared herself in favour of the Trinity's music. Would that all inaugural speeches at functions of this sort are as refreshing and free from cant and pretence as MLV's!

Sri Krishna Gana Sabha

The Manipuri dance maestro, Rajkumar Singhajit Singh, was honoured with the birudu of "Nritya Choodamani" at the inauguration of the festival on 17th December 87 by Mrs. Vajjayanthimala Bali, M.P. Dr. Kanak Rele, Director of the Nalanda Research Centre, Bombay, took charge of the Natyakala conference, co-sponsored by the Kalamandir Trust. It is a good sign that the morning sessions devoted to discussion of themes on music and dance, attract bigger attendance.

MGR's Demise

A pall of gloom descended upon Tamil Nadu and especially Madras City, when the great leader and Chief Minister, Dr. M. G. Ramachandran died suddenly on the 24th December. Apart from his striking charisma and his vibrant appeal to the masses, Dr. MGR was a great patron of the arts and especially Carnatic music. For the first time, senior musicians were honoured as Asthana Vidvans with substantial honoraria, perhaps not found in any other State of India. The interest evinced by him in the State's Colleges of Music and dance in Madras, Chidambaram Tiruvaiyaru etc did him credit. MGR loved music all his life and took a keen interest in promoting new talent. All artists bemoan his death.



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